

UNIVERSITY
OF MICHIGAN

SEP 10 1956

READING ROOM

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OF THE DETROIT INSTITUTE OF ARTS

VOLUME XXXV • NUMBER 2 • 1955-56

FINE ARTS
READING ROOM



(Above) School children viewing the Baroque Gallery

ANNUAL REPORT NUMBER

(Below) Adults working at sculpture on Amateur Night Workshop



TO THE HONORABLE
THE COMMON COUNCIL OF THE CITY OF DETROIT

Gentlemen:

We take pleasure in transmitting the report of the Arts Commission for the year ending December 31, 1955.

The year 1955 was marked by several events of importance, to which we should like to call your attention, outside the normal operation of our department:

- (1) The Cultural Center Committee submitted for your approval a master plan for the redevelopment of the whole Cultural Center Area around our building. This plan would provide for the enlargement of the museum and also extend the Cultural Center north from Warren to the Edsel Ford Expressway and east to Hastings. This overall plan for a development in which our institution is a part is an important and encouraging development.
- (2) The total of gifts to the museum from private individuals reached the highest point in our history as an institution: \$1,102,440.25.
- (3) A national research project, the Archives of American Art, was set up in the form of a foundation as an agency of the Founders Society, and integrated into our institutional activities. The chairman of the foundation is Mr. Charles F. Moore, Jr.; vice-chairman, Mrs. Edsel B. Ford; secretary, Mr. Lawrence A. Fleischman.
- (4) Our eighteenth century American gallery, Whitby Hall, was reopened in October with the renovation of two upper rooms.
- (5) The Mayor's Capital Improvement Committee decided that the City Engineer should assign a member of his staff to make a space study preliminary to the design of an office and library wing. This would be the first enlargement of our building since it was completed in 1927.

A detailed report of the operation of the department follows:

- A. Growth of the collection
- B. Progress of building renovation
- C. Needs of the museum
- D. Exhibitions
- E. Educational activities
- F. Department of Theater Arts
- G. Reference Library
- H. Details relating to attendance, building and the staff:
 - (a) attendance
 - (b) building and grounds
 - (c) staff changes
 - (d) publications by the staff
 - (e) museum conferences
 - (f) expertises by the staff
- I. Care of the Collection

A. GROWTH OF THE COLLECTION

No tax funds were used in this year for purchases for the collection. All tax moneys appropriated were used for operation, maintenance and care of the building and grounds. However, the private gifts to the museum, described at length in the report of the Founders Society, represent a total value of \$744,472.13 for works of art.

B. PROGRESS OF BUILDING RENOVATION

We are toward the end of the second phase of our building renovation which has included the addition of dressing room facilities in the Lecture Hall, renovation of basement storerooms with the moving of most of our picture screens to that area, establishment of a new publications storage room in the basement, installation of grilles in certain archways on the ground floor level to seal off galleries from the area around the Lecture Hall and wash rooms, and grilles on the landings of the stairway leading from the main to the ground floor to accomplish a similar purpose.

The Common Council has allotted funds for complete air conditioning of all the galleries and Lecture Hall. Plans have been in process for some time and it is anticipated that actual work on this project will begin some time this spring. We are hopeful that within the next year we can complete the air conditioning of our building, with the installation of the necessary machinery for cooling the auditorium. Also we are very hopeful that the Mayor and Common Council, who have always been very sympathetic to our projects, will be able to appropriate funds for a new office and library wing, which will remove these functions from the main building and make rooms they now occupy available for gallery space on the ground floor level.

C. NEEDS OF THE MUSEUM

A space study by the City Engineer's office preparatory to plans for an office and library wing was approved by the Mayor's Capital Improvement Committee in November. This was based upon the recommendation of the Arts Commission that the present Building Renovation Program, undertaken five years ago, needed revision. Some portions of it have been completed, others we find cannot be planned for except in the light of an overall plan for the museum's development:

(1) We need a careful space study of the future development of our activities and collections, laying proper foundation for plans for an office and library wing, and also an American wing and a European wing. The present building was designed in 1922, completed in 1927. We have reached a point, both in the growth of our collections and in the growth of our activities, which calls for a major enlargement of our building.

(2) The Arts Commission considers the parking or rather the lack of parking facilities around the museum to have reached a point critical for the success

of our department. We exist to serve the public. If the public cannot come here, and come here conveniently, we cannot fulfill our purpose. Some positive action to provide additional parking for the public is most urgent.

(3) On a smaller scale, we need to renovate our Lecture Hall (the renovation of the Auditorium has been completed); we need to expand our Bulletin in order to publish and reproduce the gifts which are coming to the museum, and we shall need in the future to ask that consideration be given to some enlargement of the size of our staff and guard force, in order to take care of an enlarged building and expanded program of service.

D. EXHIBITIONS

- Sept. 7, 1954-Jan. 30, 1955 *18th Century Porcelain from the Museum Collection*
- Dec. 28, 1954-Jan. 23, 1955 *Drawings and Paintings from Besançon*
- Dec. 28, 1954-Mar. 7, 1955 *Exhibition from Life Magazine: The Medieval World*
- Jan. 9-Feb. 15 *The Sword in America: 1000-1954*
- Jan. 9-Feb. 27 *Five Centuries of Fine Prints from the Institute's Collection*
- Jan. 11-Feb. 13 *Work in Progress: Paintings by Charles Shaw, Joseph Hirsch, Abraham Rattner*
- Feb. 15-Mar. 13 *Work in Progress: Paintings by Kurt Seligmann; Metal Sculpture by David Smith*
- Feb. 20-Mar. 13 *American Institute of Architects Honor Awards*
- Feb. 22-Mar. 6 *Neo-Byzantine Church Art by Spyros Vassiliou*
- Mar. 1-Mar. 30 *10th Annual Exhibition for Michigan Artist-Craftsmen*
- Mar. 1-Apr. 30 *Albert Strietman Collection of Color Lithographs*
- Mar. 15-Apr. 3 *"Boys in Art" by Members of Boys Clubs of Detroit*
- Mar. 15-Apr. 10 *Work in Progress: Costume Designs for Opera and Ballet by Eugene Berman and Rolf Gerard*
- Mar. 21-Mar. 28 *Paintings by Five Rotterdam Artists Commemorating Rotterdam Week*
- Apr. 5-May 1 *Friends of Modern Art, Contemporary Sculpture*
- Apr. 6-May 1 *Early American Jewish Portraits and Silver, Commemorating the American Jewish Tercentenary*
- Apr. 12-May 1 *Recent Acquisitions in the Field of Contemporary Art*
- Apr. 12-May 1 *Work in Progress: Paintings by Hyman Bloom*
- May 4-May 22 *18th Annual Exhibition, Art Work of Detroit Public Schools*
- May 6-May 20 *Builders' Show Home Architectural Competition*
- May 6-May 31 *7th Annual Exhibition of Advertising Art*
- May 15-May 22 *Michigan in the 19th Century, Commemorating Michigan Week*
- May 15-June 12 *Design in Scandinavia*
- May 26-June 12 *Annual Student Exhibition: Art Department, Wayne University*



View of the Exhibition "The Sword in America"

- | | |
|------------------|---|
| May 30-June 30 | <i>Drawings from Detroit Institute of Arts Permanent Collection</i> |
| June 24-Sept. 11 | <i>Persia Above Ground and Below: Paintings by John A. Wedda and Antiquities Collected by the Artist</i> |
| June 28-Sept. 11 | <i>The Arts of our Time: Paintings and Decorative Arts from the Permanent Collection</i> |
| July 1-Oct. 9 | <i>Graphic Work of Henri Matisse</i> |
| Aug. 9-Sept. 18 | <i>A Selection of Work from the Museum's Summer Workshops for Young People</i> |
| Sept. 21-Oct. 16 | <i>American Institute of Architects: Honor Awards and Crafts men Show</i> |
| Sept. 29-Oct. 30 | <i>Collection in Progress: Selections from the Lawrence and Barbara Fleischman Collection of American Art</i> |
| Sept. 29-Oct. 30 | <i>Indian Arts of Alaska and the Pacific Northwest</i> |
| Sept. 29-Oct. 30 | <i>18th Century Decorative Arts in Michigan Collections</i> |
| Oct. 18-Nov. 6 | <i>Chrysler Corporation: Wonderful World of Children's Art</i> |
| Oct. 18-Dec. 31 | <i>Four European Photographers</i> |
| Oct. 25-Nov. 13 | <i>Work from Detroit Public Schools, Classes for Talented Children</i> |
| Nov. 15-Dec. 18 | <i>46th Annual Michigan Artists Exhibition</i> |
| Nov. 29-Dec. 31 | <i>Design for Christmas</i> |

E. EDUCATIONAL ACTIVITIES

In recent years a larger audience has been made aware of the Museum collection and exhibitions through the production of films and the development of our television programs. These activities represent a major change in our work

schedule, a reassignment of staff time, and the elimination of certain established functions of the Department. However, the results have been most satisfying. Not only have we found a new audience but as the following report shows we have been able to increase attendance at Museum activities.

Lectures. *The Detroit Institute of Arts Lecture Series:* In 1954 a special Lecture Series Committee of the Founders Society was formed to bring to the Museum outstanding speakers on various aspects of the visual arts. Planned on a subscription basis, the series has been most successful and has attracted an average attendance of over 200 people to each of the lectures. During the past year the following guests appeared on this series: John W. Pope-Hennessy of the Victoria and Albert Museum, London; Dr. Erwin Panofsky of the Institute for Advanced Study, Princeton; Lloyd Goodrich, Associate Director of the Whitney Museum of American Art, New York City; Aline B. Saarinen, Associate Art Critic, *The New York Times*. Each lecture is followed by a reception planned by the Committee to give the audience an opportunity to meet the guest speaker and to meet other people interested in art history.

The Metropolitan Art Association Lectures: This outstanding group has continued to present speakers on the various aspects of contemporary art. During 1955 speakers on this series included: Ruth Reeves, noted textile designer and painter; Walter Dorwin Teague, famous American designer; and Abram Lassaw, sculptor.

The Detroit Society of the Archaeological Institute of America in cooperation with the Education Department presented Dr. Emmett L. Bennett, Jr. of Yale University; Professor W. B. Emery of the University of London; Dr. George Lechler of Wayne University; and Dr. Sirarpie Der Nersessian, Dumbarton Oaks, Washington, D. C.

Films. *Detroit Institute of Arts Films.* The Institute is the first art museum in this country to produce its own films on a continuing basis. These short films exploring important works in the collection are in color, with commentary and musical background from authentic scores of the period. During the summer and fall of 1955, Virginia Harriman directed the production of a new film on German Expressionist paintings, entitled "The Expressionist Revolt." After work has been completed on the sound track, which is distinguished by an original musical score, the film will be released in the spring of 1956. In December Franklin Page began production on a fifth film dealing with American Painting from the period of 1765 to 1835. This film will be ready for release by early fall 1956. The three films released in January 1955 have received increasingly wide circulation and critical comment during the year. The Detroit Institute of Arts films are shown by special arrangement in the Museum, or prints may be rented or purchased from the distributor, Film Images, Inc., 1860 Broadway, New York City 23. The films are produced under a grant from the Burroughs Corporation.



A. F. Page directing the making of Detroit Institute of Arts film

Television. In November the Institute began its first programs on Station WTVS, Channel 56, the new educational television channel. The initial series entitled *A TV History of Art*, was planned to extend throughout the winter and spring. A second series will begin in January 1956 and is entitled *The Living Record*. The programs were planned and presented by Mary Jane Healey and Franklin Page. *See For Yourself*, sustained by WJBK-TV for more than two years, was telecast through April, 1955.

Music. The Institute continued its cooperation with various local organizations in presenting concerts of high performance quality and rare program interest. Funds made available by the American Federation of Musicians made possible the debut of The Detroit Sinfonietta, a chamber orchestra, in two concerts which were enthusiastically received by the critics. The Forum for New Music, dedicated to the performance of contemporary chamber music, also made its debut. Other programs included: The Annual Concert for Michigan Composers, presented in cooperation with the Detroit Public Library; A Program of Music for the Organ, by August Maekelberghe; The Wayne University Madrigal Singers; and The Music of Howard Swanson. All programs were arranged by Miss Virginia Harriman.

Film Programs. The Film as an Art: Outstanding new films and revivals of older ones, including foreign and American productions, art, documentary and experimental films are shown on Tuesday evenings in the Auditorium. During 1955 several premiere screenings in Detroit were presented, among them *No Way Back* and *The Diary of a Country Priest* (presented in cooperation with Wayne University's German and French Departments, respectively). Other distinguished films shown were *The Winslow Boy*, *Cavalcade*, *The Back of Beyond*, *The Marriage of Figaro* and several unusual short documentary and experimental films. During the 1955 semester, series were increased from five to six programs each.

Films About Art. A new series presented on a monthly basis was planned to present the growing number of short 16mm films devoted to painting, sculpture,

the decorative arts, and architecture. The programs, presented in the Lecture Hall, have attracted a steady audience of slightly more than 100. Since January 1955, about twenty-eight such films were presented and an additional sixteen short films were shown in connection with the *Design in Scandinavia* Exhibition.

Cooperative Program — The Detroit Public Schools. Programs for school children in the elementary grades through high school were planned in cooperation with Mrs. Helen Gordon, Director of Art, The Detroit Public Schools.

Culture History Tours for students in the elementary grades: Guided tours through the collection based on the themes: "The World of Art," "Our Classical Heritage," "The Age of Exploration," "Art in the Time of Columbus" and "Detroit Under Three Flags."

Intermediate Programs for the 7th, 8th and 9th grades presented a program in the Lecture Hall dealing with the Decorative Arts, followed by gallery visits conducted by a staff member.

Demonstrations: Outstanding Detroit artists demonstrated various techniques for Intermediate and High School students after which the groups visited the galleries containing work done in the same technique. Malcolm Moran, Jean Teague Hascall, Murray Douglas and Robert Cremean generously cooperated in making these programs possible.

High School Day: Two special programs for students from all Detroit High Schools were presented in the Spring and Fall. The Spring program was devoted to the subject, *The Painter's Methods and Techniques*. Various techniques were discussed by a panel which included Cyril Miles, Head, Department of Art, Highland Park Junior College, Louise Jansson, Associate Professor of Art, Wayne University and W. E. Woolfenden. After the auditorium program, students visited the galleries and later saw demonstrations by Mary Jane Healey, William A. Bostick, David Mitchell, Franklin Page, Richard Eshkanian and John Crowley. The Fall program for high school students dealt with the subject *Art Today*. Brief talks on modern painting, sculpture and architecture by Virginia Harriman, G. Alden Smith, Associate Professor, Wayne University and W. E. Woolfenden were presented in the auditorium followed by gallery visits and demonstrations by Elizabeth Bates, David Mitchell, Richard Eshkanian, Nanette Gurezzian, William A. Bostick and John A. Crowley.

University Groups. Cooperation with the History Department of Wayne University has resulted in the regular attendance of several basic history courses at tours of the Museum's collection. Classes in American history have been introduced to the galleries of American painting and decorative arts. The program at present is small, but efforts are being made to encourage all the local Universities and colleges, as well as those elsewhere in the State, to incorporate visits to the museum in their programs dealing with the arts, history and the humanities.



A conference between members of one of the Children's Workshops (photo by Bernice Clark)

Workshops. *Family Workshops:* Sunday afternoon sessions for children and their parents aimed at giving parents a greater understanding of their children's efforts by participating with them in creative activities. A variety of materials was used to interpret ideas studied in the Museum collections. Two four-week sessions were given during the year by William A. McGonagle.

Pre-School and Kindergarten Workshops: For children three to five and five-year olds respectively and their mothers. Music and gallery visits were combined with painting, clay modeling and other art activities for these special groups. Two four-week sessions of this pre-school and kindergarten activity were conducted during the year by William A. McGonagle.

Museum Workshops for Young People: Creative work for boys and girls from the first grade through high school combined with study activities to develop a better understanding of the Museum collection. Three five-week sessions were offered during the year for each age group, in workshops conducted by Mary Jane Healey, John Crowley and William McGonagle.

Amateur Night: Workshops in enameling, oil and watercolor painting, pottery, sculpture, weaving, sketching were planned to introduce the adult beginner to the simple techniques of the various art forms. Classes meet in five-week sessions on Wednesday evenings September through May. Instructors were selected for their own creative talents as well as their ability to stimulate beginners. Kathleen Keck, Cyril Miles, Jane Betsy Welling taught watercolor classes, Peter Gilleran and John Thomas, oil painting, Charlotte Engles, weaving, Gordon Orear, pottery, Robert Cremean, sculpture, John Crowley, sketching, and Richard Eshkanian, enameling.

Lectures, Gallery Tours, Classes, etc.:

CHILDREN

Cooperative Program with the Art Department, Detroit Public Schools.....	250	11,535
Special Appointments for School Groups	158	5,445
Special Appointments for Club Groups	50	1,219
Museum Workshops for Children.....	84	3,562
Special Vacation Programs.....	6	1,075
	<u>548</u>	<u>22,836</u>

CHILDREN AND ADULTS

Pre-School Workshops	8	216
Pre-School Workshops	15	480
Kindergarten Workshops	8	124
	<u>31</u>	<u>820</u>

ADULTS

Workshops	11	480
Special Appointments for Groups.....	87	3,952
University Groups	110	2,876
Public Lectures and Gallery Talks.....	70	3,485
Films	31	15,270
Music	7	1,125
	<u>316</u>	<u>27,188</u>
Total.....	895	50,844

F. DEPARTMENT OF THEATER ARTS

Under a grant from The Detroit News, The Department of Theater Arts makes available to the community a steadily growing collection of puppetry and theater designs, the nucleus of which is the Paul McPharlin Memorial Collection acquired in 1952, and a wide, popular program of activities based on the collection.

The Detroit Puppet Theater. Leading professional puppeteers from all parts of the country have been engaged to present puppet programs here under the sponsorship of The Detroit Puppet Theater. Last spring each engagement comprised four performances in the Lecture Hall. Due to rising interest in this program, the shows were moved to the larger Auditorium this fall and two performances for each engagement, rather than four, were offered. The greater seating capacity makes it possible to accommodate more people at more convenient times and attendance has increased since this change took effect. During 1955, twenty-nine individual performances were presented by eight different

puppet troupes. The Folktale Puppet Studio, The Gilmore Puppets, The Kingsland Marionettes, George Latshaw's Puppets, The Meredith Marionettes, The Merten Marionettes, Parsons' Puppets and The Proctor Puppets drew a total audience of approximately 13,500 adults and children. The admission charge for the shows is 25 cents per person.

Institutional Program. Local puppeteers are commissioned by the Museum to take their shows to children's hospitals and institutions for handicapped and underprivileged children. This service is offered to the institution free of charge, out of The Detroit News grant. During 1955, seventeen shows were presented for various local institutions. Performers included David Gibson, Earl Gotberg, Gary Jennings, Harold Ram, The Wayne University Puppet Group and Clarissa Yager.

Workshops. In an effort to reach the largest possible number of children interested in making and using puppets, a workshop in simple puppetry was presented for leaders of children's groups from March 2 to April 27, 1955. Mrs. Vernone Tracey, President of The Detroit Puppeteers Guild, instructed a group of twenty-five in the methods of making mitten, hand, rod and shadow puppets, simple stages and scenery, and in the techniques of puppet play production for children.

A workshop for advanced students of puppetry was held from November 7 through 12, 1955, in answer to a large number of requests for serious training. The class of twelve students studied marionette construction and manipulation under Mr. George Merten, Puppetry Adviser to the Community Programmes Branch of the Ontario Department of Education.

Exhibitions. Three new cases in the wall opposite the Lecture Hall were made ready for use as permanent display space for puppetry and related material last January. Recent accessions, loan materials and selected objects from the Paul McPharlin Memorial Collection were shown in seven different exhibits during the year. In addition, selected groups of puppets from the museum collection were lent to puppetry festivals in Guelph, Ontario, on May 13 and 14, 1955, and in Bowling Green, Ohio, June 27 through July 1, 1955. An exhibition of contemporary costume designs for the human theater, composed of original sketches by Eugene Berman and Rolf Gérard, was held from March 15 through April 10 in Gallery 37.

Competition Production. During the spring, a competition for an original puppet script based on any object in the museum collection was announced. The jury selected Daniel Waldron's *The Bear who Played the Bijou* based on *The Trappers' Return* by George Caleb Bingham. Commissions for original puppet and scenery designs and an original musical score were awarded to

Charles Culver and Clark Eastham respectively. Members of the Detroit Junior League, Inc. in cooperation with the Museum will build and produce the show under the direction of George Latshaw of Akron, Ohio. The premier performance is scheduled for April 3, 1956.

G. REFERENCE LIBRARY

The Library acquired in 1955 a total of 624 books, 1,763 pamphlets (which includes sales and dealers catalogs and the publications of art institutions which are not cataloged as books) 3,727 photographs, 355 slides, 2,242 clippings, 1,626 serial parts. The evaluation of gifts to the library for the year amounts to \$1,510.00 and the purchases to \$3,782.00.

The Library has maintained a slide collection of the standard size (3¼ x 4") but has decided to begin acquiring and to change over as quickly as possible to the popular 2x2" or 35 mm. size. The Library received 81 2x2" slides as gifts in 1955 and had on hand 536 slides of this size which had been gifts received during the past several years. The slides are used heavily by the Institute's curatorial staff and by college and university professors and individual art lecturers. From a total collection of 27,366 slides 13,298 were circulated in 1955 and were viewed by about 35,000 people.

Archives of American Art

On November 17, 1955 the Archives of American Art was officially organized and the following officers were elected: Mr. Charles F. Moore, President; Mrs. Edsel Ford, Vice President; Mr. Lawrence A. Fleischman, Treasurer; Dr. Edgar P. Richardson, Director; Mr. Paul L. Grigaut, Secretary; Mrs. Arline Custer, Librarian.

Reports of acquisitions and projects are regularly given in the *Art Quarterly*. It is only necessary to report here that during the first year and a half of the Archives' existence, the outline and procedure of acquisition and organization of material has been progressing successfully. The pilot project of microfilm acquisition carried on in the Philadelphia area under the able direction of Miss Frances M. Lichten over a period of 17 months produced 92 rolls of microfilm. This means that approximately 122,000 manuscript letters, documents and pages of scarce printed items were microfilmed. The project demonstrated the feasibility of the method, the abundance of the material and the advisability of bringing it together in the unified administration of the Archives.

With the success of the pilot study and the official organization of the Archives in November, we proceeded to implement our plan of operation by beginning work in the New York area. We were fortunate in being able to employ Miss Mary Bartlett Cowdrey to manage the operation there. She is a recognized scholar in the field of American art and is familiar with the



End of Library showing new sign with eagle, microtape card reader and card catalog of the Archives of American Art



Mrs. Mary Ansman and Mrs. Arline Custer working with the microtape catalog cards of the Archives of American Art

resources of New York. In addition to searching and arranging material for microfilming in the institutional collections, she has been instrumental in channeling important gifts and purchases of materials to the Archives. Mr. Ray McIntyre, a librarian with special training in music, joined the staff August 1st; he has been reading and cataloging the microfilm.

H. DETAILS RELATING TO ATTENDANCE, BUILDING AND STAFF

(a) Attendance

During the 1955 calendar year the attendance was 539,066.

(b) Building and Grounds

The most important renovation work undertaken in 1955 was accomplished in "Whitby Hall." The two second floor rooms were completely redecorated with a new background formed by panelling from Early American Colonial houses. The work was undertaken by Mr. Hugh Keyes, as architect, with the assistance of Mr. H. H. Micou. The alterations made to Whitby Hall were quite comprehensive. New ceilings, new fireplaces, new windows, new air supply equipment, new wiring and lighting presented a number of problems which were successfully solved by Mr. Harold T. Shaw, the Superintendent of the building, with the collaboration of Mr. Keyes and Mr. Micou.

Another important change was brought to completion in 1955. The entire

paintings storage room which had been on the main floor of the museum for the past twenty-five years was moved to the lower floor, in larger and better lighted quarters. We may consider this as one of the major changes which has been brought to the museum since its opening and the results have already proved most beneficial.

These are only two of the major changes brought to the appearance of our museum. In addition, the handymen, under the supervision of Mr. Shaw, installed a very large number of temporary exhibitions, most of them requiring long hours of work and careful planning. Finally, ten of the large galleries and offices were completely repainted and in some cases redecorated. The two Islamic galleries, in particular, were renovated and completely rearranged.

(c) Staff Changes

Paul L. Grigaut, formerly Associate Curator of Western Art, was promoted to the rank of Chief Curator during 1955.

(d) Publications by the Staff

BOOKS AND CATALOGUES:

Grigaut, P. L., *Collection in Progress: Selections from the Lawrence and Barbara Fleischman Collection of American Art*.

Richardson, E. P., Section on Benjamin West in *Catalogue of the 150th Anniversary Exhibition of Pennsylvania Academy of the Fine Arts*, Philadelphia.

Richardson, E. P., Forewords to the following catalogues: *Tenth Annual Exhibition for Michigan Artist-Craftsmen*; *Collection in Progress: Selections from the Lawrence and Barbara Fleishman Collection of American Art*; *46th Annual Exhibition for Michigan Artists: Hughie Lee-Smith Exhibition of Paintings*.

PERIODICAL ARTICLES:

Cavallo, A. S., The Detroit puppet theater. *Puppetry Journal*, v. 6, no. 5, March-April 1955, pp. 6-7.

Cavallo, A. S., Experiment in script. (Puppet Script Competition.) *Puppetry Journal*, v. 7, no. 2, Sept.-Oct. 1955, pp. 8-9.

Cavallo, A. S., The history of Cariolanus as represented in tapestries. *Bulletin of The Brooklyn Museum*, v. 17, no. 1, Fall 1955, pp. 5-22.

Custer, Arline, Archives of American art. *Art Quarterly*, v. 18, no. 1, Spring 1955, pp. 71-73.

Custer, Arline, Archives of American art. *Art Quarterly*, v. 18, no. 2, Summer 1955, pp. 192-194.

Custer, Arline, Archives of American art. *Art Quarterly*, v. 18, no. 3, Autumn 1955, pp. 294-297.

Grigaut, P. L., An exhibition of genre painting at the Carnegie Institute, *Art Quarterly*, v. 17, no. 4, Winter 1954, pp. 399-401.

Grigaut, P. L., Art in museums: The Detroit Institute of Arts. *Midwest Museums Quarterly*, v. 15, no. 2, April 1955, pp. 14-15.

Grigaut, P. L., European decorative art in the Metropolitan Museum: French Provincial silver. *Antiques*, v. 67, no. 5, May, 1955, pp. 412-415.

Grigaut, P. L., Book review: *Oriental Blue and White*, by Sir Harry Garner, *Craft Horizons*, v. 15, no. 3, May-June 1955, p. 41.

- Page, A. F., Book reviews: Werner Haftmann, *The Mind and Work of Paul Klee: John Marin Memorial Exhibition Catalogue*, edited by F. S. Wight. *Art Quarterly*, v. 18, no. 2, Summer 1955, pp. 223-224, p. 226.
- Richardson, E. P., Archives of American art. *Art Quarterly*, v. 17, no. 4, Winter 1954, pp. 402-406.
- Weibel, A. C., Book review: John Irwin, *Shawls, A study in Indo-European Influences*. *Art Quarterly*, v. 18, no. 2, Summer 1955, pp. 224-226.
- Weibel, A. C., Book review: Junius Bird and Louisa Bellinger, *Paracas fabrics and Nazca needlework: Catalogue raisonné of the Textile Museum, Washington, D.C.*, *Art Quarterly*, v. 18, no. 3, Autumn 1955, pp. 325-327.

(e) Museum Conferences

The Director made a number of trips during the year. He gave his lecture on "The Dream of Antiquity" at the Seventh Annual Antiques Forum, Williamsburg, Virginia on January 31, at the Frick Museum, March 5 and at the North Carolina Museum of Art in Raleigh on November 30. In early February, he spoke on "American Art" at the Carnegie Institute of Fine Arts, and on March 1, lectured to the Rembrandt Club of Brooklyn on "A Forgotten Chapter in American History" (on the Peale family). On October 8, he spoke in Philadelphia on "Philadelphia, Artistic Capital of the Nation, 1775-1825."

William A. Bostick attended the meeting of the Midwest Museums Conference Council in February in Chicago, and was elected President of the Midwest Museums Conference at their annual meeting, also in Chicago, in October. He attended the annual meeting of the American Association of Museums in Washington, D.C., June 1-3. Other members of the staff who attended were: Francis Robinson, W. E. Woolfenden, Franklin Page, Harold Shaw, Elizabeth Payne, Wm. McGonagle, Eleanor Ferry, Adolph Cavallo and Warren Peters.

Paul L. Grigaut lectured on *The French in America* at the Williamsburg Forum in January, and to the Antiquarian Society of Chicago on *English Ceramics* in November. Mr. Robinson attended the annual meeting of the Manuscript Society in Charlottesville, Richmond and Williamsburg, Virginia, May 27-29.

In March, at a meeting held by the Committee on Art Education at the Museum of Modern Art in New York, Mr. Woolfenden was in charge of a panel discussing the use of the Art Gallery by children. Mr. Cavallo attended the National Festival of the Puppeteers of America from June 27-30 at Bowling Green State University, Bowling Green, Ohio. Miss Payne served as a juror in the art film division of the Second Annual Film Festival held in New York City from April 4-8, by the Film Council of America. In July, Mrs. Arline Custer attended the annual convention of the American Library Association in Philadelphia.

(f) Expertises by the Staff

This aspect of our activities is one of the major functions of the staff. In 1955 about 850 objects were brought to the Institute to be studied by the

curatorial staff. In addition, the number of inquiries by telephone and by correspondence increased greatly, requiring in most cases on the part of the curators concerned a large amount of careful checking.

I. CARE OF THE COLLECTION

The following works of art received attention during 1955:

- Fuseli, *The Nightmare*, remounted, restretched, both sides of canvas cleaned and restored.
- Italian XII century polychromed statue, *Virgin and Child*, surface secured and permeated with wax.
- Master of Frankfort, *Virgin and Child*, old disfiguring overpaint removed, cleaned, losses restored.
- Rubens, *The Meeting of David and Abigail*, old relining canvas removed, old layer of paste-glue removed from pores of original canvas, new support affixed, surface cleaned and restored.
- American (Detroit), ca. 1838-40, *Woman Reading the Detroit Morning Post*, relined, cleaned, restored.
- Murant, *The Courtyard*, cleaned, paint losses restored.
- Duck, *Game of Skittles*, blisters laid down, chips filled and retouched.
- Rembrandt, *Visitation*, scratches in varnish removed.
- Lely, *Vertumnus and Pomona*, varnish regenerated.
- P. de Neyn, *Dune Landscape*, surface scratches removed.
- Master Michiel, *Catherine of Aragon*, blisters laid down, paint chips filled.
- Bronzino, *Eleanora da Toledo*, blisters laid down, old discolored varnish removed, losses restored.
- Bronzino, *Costanza da Sommaia*, old discolored varnish removed, restored, revarnished.
- School of Venice, XIV Century, *Nativity*, blisters laid down, losses restored.
- E. van de Velde, *The Highway Robbery*, blisters laid down, losses restored.
- Lorenzo Veneziano, *St. John the Baptist Preaching of Christ*, blisters laid down, cleaned, restored.
- Donatello School, *Horse* (polychromed wood), blisters laid down, losses in the polychromy restored.
- Vlaminck, *Flowers*, blisters laid down, losses restored.
- Teniers, *Landscape by Moonlight*, cleaned.
- Teniers, *Landscape with Castle*, blisters laid down, cleaned, resotred.
- Feti, *Jacob's Dream*, blisters laid down, losses restored.
- Quarton, *St. Robert of Molesmes*, old discolored restorations retouched.
- Morland, *Jack at the Capstan*, cleaned.
- Highmore, *Miss Hamilton*, small perforation filled.
- Healy, *Franklin Fierce*, small perforation filled.
- David, *Roman Youth with a Horse*, small perforation filled.
- Copley, *Head of a Negro*, small perforation filled.

Trumbull, *John Trumbull, the Poet*, small perforation filled.
Weenix, *Italian Peasants and Ruins*, varnish regenerated.
A. Carracci, *Virgin and Child with St. Francis*, revarnished.
P. da Cortona, *St. Jerome*, surface scratches retouched.
Mabuse, *Abbot Johann Ingenray*, blisters laid down, losses filled and retouched.
Nattier, *Madame Henriette de France*, blisters laid.
Jan van Eyck, *St. Jerome*, cleaned, old overpaint removed, restoration of losses.
American, XIX Century, *Lady from Hornell*, wad of chewing rum removed.

Respectfully,

K. T. KELLER, *President* and

E. P. RICHARDSON, *Director*

ANNUAL REPORTS OF THE FOUNDERS SOCIETY

Secretary's Report

TO THE MEMBERS OF THE DETROIT MUSEUM OF ART

FOUNDERS SOCIETY

Ladies and Gentlemen:

When we reported the \$1,054,460.99 of gifts for 1953, we stated that a million dollar year would be most difficult to exceed in the future. However, it gives us great pleasure and satisfaction to tell you that only two years later we are able to report another all-time high of \$1,102,440.25 for 1955. This is over three times the amount of \$347,887.37 received in 1954. Of the total figure, \$744,472.13 represents works of art, and the balance of \$357,968.12 covers gifts of a non-accessionable nature. Gifts to the Archives of American Art make up \$21,697.06 of the latter figure.

Two outstanding gifts account for more than half of the total 1955 contribution — the Flemish Tapestries from the Hearst Foundation, valued at \$500,000, and the \$100,000 gift from Mrs. Edsel B. Ford, to be used for bringing internationally outstanding exhibitions to the museum.

The membership additions took an upward turn in 1955. Through a combination of personal and direct-mail solicitation, we added 266 new members, compared to 190 additions in 1954. The initial dues contributed by these 266 new members were \$2,590. However, membership contributions in 1955 totaled only \$27,423.65, compared to \$28,017.65 received in 1954. Our usual loss of members through death, resignation and other cancellations came to 198 members during the year, leaving a net increase of 68. During 1955, 2269 members renewed their memberships and 226 were carried on the rolls as Life Members. Adding the 266 new members, total membership enrollment was 2761.

The Print Rental Service was largely responsible for the increase in membership. This activity of the Membership Committee is fast becoming one of the most popular of our membership privileges. The direct-mail literature sent to prospective new members emphasized this service of the Society and was very fruitful, accounting for 98 of the new members received. In addition 104 more new members came in personally to join in order to use the rental service. The

rental collection now owns 273 framed reproductions of paintings and 31 sculpture reproductions valued at \$9,555.25 at the end of 1955. During the year, around 230 members rented at one time or another.

At the annual meeting of the Founders Society trustees on January 28, 1955, Dr. George Kamperman, John S. Newberry, Jr. and James S. Holden were elected to succeed themselves as trustees and Douglas F. Roby was elected as a new trustee for the term ending December 31, 1958.

Immediately following the annual meeting the following officers were reelected at a meeting of the trustees: Mrs. Lillian Henkel Haass as President; Dr. George Kamperman as Vice President, and Alvan Macauley, Jr. as Treasurer.

At this same meeting Mrs. Haass appointed the following committees:

Nominating—Messrs. Holden (Chairman), Ferry, Rothman and Kanzler

Finance—Messrs. Macauley (Chairman), Ferry, Kanzler, Holden, Kamperman and Whitcomb

Membership—Mrs. Albert Mackey (Chairman)

Library—W. Hawkins Ferry (Chairman), and Robert H. Tannahill

Friends of Modern Art—John S. Newberry, Jr. (Chairman)

Endowment Promotion—Messrs. Macauley, Green and Whitcomb

Art Quarterly—Ernest Kanzler (Chairman) with authority to select his own committee members

At their meeting of June 6, 1955, the trustees accepted, with deep regret, Mrs. Haass' resignation as president due to ill health. Dr. Kamperman succeeded her as president and no further changes in officers were made.

During 1955 Founders Society publications sales amounted to \$19,341.82. At the end of the year \$29,440.14 worth of publications remained on hand, a decrease of \$455.69 over the 1954 year-end inventory. In 1955, publications expense for sales material, salaries and sales promotion was \$18,577.19, making the profit from publications operations \$308.94 for the year. Part of the reason for this small profit was the considerable investment made in sculpture reproductions and such outstanding catalogues as "Collection in Progress: Selections from the Lawrence and Barbara Fleischman Collection of American Art" which was printed with Founders Society Publications Funds.

During 1955 the following additions were made to the Endowment Fund, which was increased by \$28,150 during the year:

Bequest from Mrs. Walter O. Briggs (added to the General Endowment Fund)	\$ 7,500
Bequest from Mrs. Ernest Kanzler (Kanzler Fund)	10,000
Mrs. Standish Backus (Joseph Boyer Memorial Fund)	3,100
Mrs. Lillian Henkel Haass (Lillian Henkel Haass Fund)	1,000
Campbell-Ewald Co. (General Endowment Fund)	1,000
J. Walter Thompson Co. (General Endowment Fund)	1,000
Mary Louise Johnson Foundation (General Endowment Fund)	800

Other outstanding cash gifts for a variety of special purposes were:

Mrs. Edsel Ford	\$145,000
Mr. and Mrs. Henry Ford II.....	50,000
Mr. and Mrs. K. T. Keller.....	44,000
Mr. and Mrs. Harvey S. Firestone, Jr.....	37,690
Mrs. Walter O. Briggs.....	20,000
Mr. and Mrs. James Whitcomb.....	20,000
Ernest Kanzler	18,000
Friends of K. T. Keller (for birthday gift).....	17,145
The Detroit News.....	10,000
Leslie H. Green	5,000
Douglas F. Roby.....	5,000

The society received in 1955 a total of \$31,404.49 in cash income which compared with 1953 and 1954 as follows:

	1953	1954	1955
Income from invested funds.....	\$ 34,671.23	\$ 37,559.59	\$ 36,800.40
Membership dues, contributions, etc...	213,784.30	213,472.35	394,604.09
Total Cash Income.....	<u>\$248,455.53</u>	<u>\$251,031.94</u>	<u>\$431,404.49</u>

Of the \$265,560.47 disbursed, \$121,790.01 was spent for purchase of works of art.

In 1955 Mr. and Mrs. Harvey S. Firestone, Jr. and Mrs. K. T. Keller quali-



Jurors Lloyd Goodrich and Russell Cowles screening
the Michigan Artists Exhibition

fied as Major Benefactors with the accumulated value of their contributions exceeding the \$100,000 qualification for this roll.

Henry Ford II, Mrs. Henry Ford II, Mrs. William E. Scripps, Mrs. Allan Sheldon, James S. Whitcomb and Mrs. James S. Whitcomb were added to the Benefactors Roll and Leo M. Butzel and Lawrence Fleischman were enrolled as Fellows.

In this year of greatest achievement from the standpoint of gifts for our museum, it is particularly encouraging to realize that although our original endowment is rather low compared to other museums of comparable size in the country, we are more than making up for this lack with the current generosity of our many benefactors. Few museums can report annual gifts in excess of their total endowment. The Detroit Institute of Arts is vitally alive, not only in its program of exhibitions and activities but also in the constant appeal it makes to the imagination and generosity of those who contribute what they can every year to its support.

Respectfully yours,

GEORGE KAMPERMAN, M.D.
President

WILLIAM A. BOSTICK
Secretary

Director's Report

The president has mentioned the retirement from office of Mrs. Haass during the past year, Dr. Kamperman succeeding as president. Dr. Kamperman himself, I regret to add, has said that he does not feel able, for reasons of health, to continue as an officer of the Society. I should mention that Dr. Kamperman became treasurer of the Founders Society in December 1932 and has served the Society as treasurer, vice president and president continuously for twenty-three years. This is a long record of most loyal, valuable and conscientious service to our Society. We owe him very sincere thanks for his many years of helpfulness. No one has been a better friend to the artists of Detroit than he during this time nor to the museum. We have been most fortunate in the officers of the Society. They have always been people of distinction, integrity and public-spirit. It has been a great pleasure to me, as well as a support, to have presidents like Mr. Ferry, Mrs. Haass and Dr. Kamperman to work with.

I must mention also the loss by death of an emeritus trustee, Mrs. Walter O. Briggs, during the year.

It has been a year notable for improvements and developments in our collection of decorative arts. This is a great source of satisfaction to me and should be to our members. When the museum was replanned thirty-five years ago the immediate goal set was to create a great and representative collection of paintings and sculpture. This was the first and most obvious need. While we have not

reached our goal in every respect, nevertheless we now have one of the great collections in America. The decorative arts received meanwhile less attention. Thanks to the Gibbs-Williams Fund, left to us by Mrs. E. B. Gibbs and Mrs. C. L. Williams in 1927, which has been administered with great interest and taste by Mr. Tannahill over the succeeding years, we have in the field of American colonial arts a distinguished systematic collection of furniture, silver and glass. We have other beautiful special collections of Italian furniture, of textiles, of Persian art. But on the whole, the decorative arts have not been developed so systematically and thoroughly as painting and sculpture.

It is a pleasure, therefore, to recall to you that during the past year some very important developments have taken place in this field.

Certain special collections were enriched. A remarkable group of American Indian works of art, ranging geographically from Alaska and the Pueblo territory of the Southwest to Peru, was given to us by Mrs. Lillian Henkel Haass. A beautiful enrichment of our Gallery of French Canada and Early Detroit was made possible by the gift of the Elizabeth and Allan Chelden Fund.

Our collection of tapestries received an enrichment of the first importance. The Hunolstein-Hearst set of Brussels tapestries, 1500-1510, representing Virtues and Vices was given us by the Hearst Foundation. This matched set of late Gothic tapestries came to us as a result of the indefatigable efforts of Mr. K. T. Keller. The formal presentation will occur sometime in the spring of 1956.

Also thanks to the interest of Mr. Keller, we received two superb examples of European furniture from the birthday fund contributed by his friends on the occasion of his 70th birthday. One is a French sixteenth century walnut cabinet, richly carved and also painted in grisaille, which was formerly in the collection of Clarence Mackay. The other is an ebony cabinet, French or Flemish for the French market, done about 1650, and richly carved and inlaid. Both of these are pieces of the first importance.

In the field of silver we were given a beautiful tureen by Thomas Germain by Mrs. Harvey S. Firestone, Jr., which is a masterpiece of French silver; and we acquired by gift and by purchase a number of fine pieces of American and English silver and glass.

A group of 130 pieces of Chinese export porcelain, given us by the Winfield Foundation from the collection of the late Helena Woolworth McCann, enables us to represent all phases of this very popular and beautiful porcelain. We bought also from the Joseph Boyer Memorial Fund an important French eighteenth century group, *The Music Lesson*, in biscuit, either Vincennes or Sèvres, from a design modeled by Fernex after Boucher.

It was also a good year for our collection of paintings. The gift of one of the great landmarks in American Painting, *Belshazzar's Feast* by Washington Allston, presented to us by the Allston Trust, was the outstanding item in a large group of American paintings. But Mr. Dexter M. Ferry, Jr. also continued his building this great series of gifts by a fine picture, *The Card Players* by Richard Caton Woodville.

In English painting the large group, *The Cottagers* by Sir Joshua Reynolds, given by Mrs. K. T. Keller, is an outstanding piece. *The Nightmare* by Henry Fuseli, given by Mr. and Mrs. Lawrence A. Fleischman and Mr. and Mrs. Bert L. Smokler, brings into our collection a picture of great interest and historical importance.

Of a number of additions to the collection of prints and drawings I shall mention only one, an important drawing by Domenico Tiepolo purchased from the Society's funds.

Other notable gifts were made for other purposes. Mr. Ernest Kanzler gave \$18,000.00 from his fund to The Art Quarterly, which enjoyed during 1955 its best year. Mrs. Edsel B. Ford in the closing days of the year gave a most generous fund of \$100,000.00 to be used to bring to Detroit large international exhibitions that the City's exhibition fund could not manage. Mrs. Henry Ford II gave a special fund of \$50,000.00 to be used for a work of art, to be selected by the donor.

It was a notable year for activities sustained through private funds. The Art Quarterly has already been mentioned. The Archives of American Art has set up as a foundation with Charles F. Moore, Jr., as president, Mrs. Edsel B. Ford, vice president, Lawrence A. Fleischman, treasurer, as our initial trustees. At the end of a year and a half, we have archivists at work in New York and Philadelphia and an accumulated worth of some \$7,000 in value in microfilm as well as an important collection of original letters and documents. This represents money and activity that would not have come to us without this project.

The Detroit Puppet Theater is enjoying a great activity and popular success.

A very successful lecture year by a committee of the Founders under the leadership of William E. Woolfenden, has added greatly to our museum program. The print rental library operated by the Membership Committee under the direction of Mrs. Albert M. Mackey will be mentioned again by the secretary. I want only to assure you that we owe a great deal of thanks to the women of that committee.

The children's activities sustained by the Kahn Fund and the equipment purchased from the Kresge Foundation grant have given to the Educational Department a most valuable year.

And in closing I would like to emphasize how much thanks the Trustees owe to their various committees, the Women's Committee, the Membership Committee, the Library Committee, Friends of Modern Art. Their officers and chairmen have been most helpful to the Society during the past year. We owe special thanks to the chairmen—Mrs. W. Warren Sheldon of the Women's Committee, Mrs. Albert M. Mackey of the Membership Committee, W. Hawkins Ferry of the Library Committee and John S. Newberry, Jr., of the Friends of Modern Art.

E. P. RICHARDSON
Director

DETROIT MUSEUM OF ART FOUNDERS SOCIETY

July 1, 1955 to December 31, 1955

NEW MAJOR BENEFACTORS

Mr. and Mrs. Harvey S. Firestone, Jr.

Mrs. K. T. Keller

NEW BENEFACTORS

Allston Trust

Mr. Henry Ford II

Mrs. Henry Ford II

NEW CONTRIBUTING, SUSTAINING, ANNUAL, INDUSTRIAL, TEACHER, ARTIST AND STUDENT MEMBERS

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Mrs. James Adams
Mr. Frank A. Annetta, Jr.
Mr. and Mrs. Raymond K.
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Automotive Fabricators, Inc.
Mr. and Mrs. Paul L. Barker
Mr. and Mrs. Malcolm M.
Barnum
Mr. and Mrs. James P.
Barrett
Mr. and Mrs. B. M. Beeman
Mr. and Mrs. Frank Bennett
Mr. and Mrs. Mandell L.
Berman
Dr. and Mrs. Robert Berman
Mr. and Mrs. Alpheus W.
Booker
Miss Irene Bower
Mr. and Mrs. Paul F. Breed
Mr. and Mrs. Gustav M.
Brodersen
Mr. Herbert Buhler, Jr.
Miss Betty B. Buyck
B/W Controller Corporation
Mr. and Mrs. Collis Cantine
Mr. Avern Cohn
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Cook
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Mr. and Mrs. Julian R.
Cowin
Mrs. Ella Culver
Miss Marie Joy Curtiss
Mr. and Mrs. Fred Dallas
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Davock

Mr. and Mrs. John Z.
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Mrs. E. A. Dolan
Mr. Robert G. Donaldson
Dr. and Mrs. Jack Dorman
Mr. Walter J. Duncan
Dr. and Mrs. Robert B.
Edmondson
Mr. and Mrs. William S.
Edwards
Mr. J. Stuart Finlayson
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Mrs. George Grygosinski
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Junior League of Detroit, Inc.
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Miss Elizabeth Kingseed
Mr. Burton S. Knighton
Mr. and Mrs. Henry Koloff
Mr. Robert D. Kozlow
Miss Faye Kurk
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Dr. and Mrs. John D.
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Mr. Leo Lemke
Mr. James D. Leslie
Judge and Mrs. Theodore
Levin
Dr. and Mrs. Alvin B. Lezell
Mr. and Mrs. Benjamin
Linsky
Mr. and Mrs. Thomas J.
Little III
Mr. and Mrs. Paul
Lowinger
Mrs. Burke Lyerla
Miss Lucia E. Lyons
Mr. and Mrs. John B.
McArthur
McCarthy Electric Company



Adults in Amateur Workshop painting in the Great Hall

Mr. and Mrs. Malcolm
McColl
Mrs. Leo J. McGough
Mr. Jerrold W. Maben
Mrs. James G. Macpherson
Dr. and Mrs. J. N.

Mandiberg
Mr. and Mrs. C. Edwin
Mercier

Mr. and Mrs. Morris
Mersky

Mr. Albert J. Meyer, Jr.
Miss Irene Miakinin

Mr. and Mrs. Edward A.
Miller

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Mr. and Mrs. J. Henry Nebel

Mrs. Donald R. Newell

Mrs. Henry L. Newnan, Jr.

Mr. Albert A. Noyer

Mr. and Mrs. Gordon W.
Nugent

Mrs. Walter C. Ohm

Mr. and Mrs. J. Hawley

Otis

Dr. and Mrs. J. H.

Packer

Mrs. Anna Palmer

Dr. Jack Pearlman

Mrs. O. P. Pearson

Mr. and Mrs. Max
Pecherer

Miss Kathleen F. Perry

Mr. and Mrs. Elliott
Phillips

Miss Clara Pietrasz

Mr. Jerome John Pryor

Dr. Michael M. Reece

Mr. and Mrs. Earl

Reynolds

Mr. and Mrs. J. S. Robbins

Mr. and Mrs. Frederick L.

Robinson

Mr. and Mrs. Howard

Robinson, Jr.

Dr. and Mrs. B. Warren Ross

Mrs. Edward Roth

Miss Cynthia Sanford

Dr. and Mrs. Harold K.

Schillinger

Miss Dorothy J. Schroeder

Mrs. A. J. Seltzer

Dr. and Mrs. Arthur G.

Seski

Mr. and Mrs. Eugene F.

Shaw, Jr.

Mr. James K. Shirley

Mrs. Cecil Shuert

Mr. and Mrs. Robert J.

Silberstein

Miss Gaylord Simpson
Mr. and Mrs. Eber K.

Smith

Mr. and Mrs. George Burton
Smith

Mr. and Mrs. W. H. T.
Snyder

Mr. and Mrs. Leon Solomon

Mr. and Mrs. Allen J. Sprow

Dr. and Mrs. Bert Spurrier

Mr. and Mrs. Jack Stern

Mrs. Ruth E. Stevens

Mr. Richard Sullivan

Mr. and Mrs. Arnold A.

Tanzman

Mr. and Mrs. Stanley

Thompson

Mr. and Mrs. Arthur J.

Tomasewski

Mr. and Mrs. Walter J.

Truettner

Mrs. Seymour W. Victor

Dr. and Mrs. Max Warren

Mr. and Mrs. Neil E. Warren

Mr. George J. Watkins

Mrs. Ethel J. Welch

Laurence H. Wilson

Associates

Mr. and Mrs. Jack Winston

Miss Anita Yarost

ACCESSIONS

JANUARY 1, 1955 TO DECEMBER 31, 1955

PAINTINGS

- Belshazzar's Feast* by Washington Allston, American (1779-1843). Gift of the Allston Trust.
- Convoys' Rendezvous Off Malta* by William A. Bostick, American contemporary. Watercolor. Gift of E. P. Richardson.
- Portrait of Clyde H. Burroughs* by John S. Coppin, American contemporary. Clyde H. Burroughs Fund.
- Portrait of C. Edwards Lester* by Charles Loring Elliott, American (1812-1868). Bequest of Charles P. Larned.
- Over the Hill* by David Fredenthal, American contemporary. Watercolor. Gift of a group of friends of the artist.
- Self Portrait* by George Fuller, American (1822-1884). Gift of Raymond C. Smith.
- Bird on the Rock* by Morris Graves, American contemporary. Gouache. Gift of Robert H. Tannahill.
- Ca' d'Oro* by Robert A. Herzberg, American contemporary. Winner of the David B. Werbe Memorial Prize.
- Confetti* by Helen Hulbert, American contemporary. Oil sketch. Gift of Miss Marion V. Loud.
- Children in the Park* by Henry Inman, American (1801-1846). Watercolor and pencil. Merrill Fund.
- Nocturne with Peacocks* by Irene Gayas Jungwirth, American contemporary. Tempera and oil. Winner of the Mr. and Mrs. James S. Whitcomb Prize.
- Scene in Blue* by Jerome Kamrowski, American contemporary. Winner of the Founders Society Prize and the Campbell-Ewald Company Prize.
- John Brown* by Jacob Lawrence, American contemporary. Series of 22 gouaches. Gift of Mr. and Mrs. Milton Lowenthal, New York.
- Niagara Falls by Adam Lehr*, American (1853-1924). Gift of Hubert Lehr.
- Palazzo* by Donald R. Matheson, American contemporary. Watercolor. Winner of the Michigan Watercolor Society Prize and the John S. Newberry Jr. Prize.
- Portrait of William Sidney Mount* by Shepard Alonzo Mount, American (1804-1868). Wood panel. Merrill Fund.
- Donna Tosca* by Julius Rolshoven, American (1858-1930). Gift of Mrs. Julius Rolshoven.
- Self Portrait* by Julius Rolshoven, American (1858-1930). Gift of Mrs. Julius Rolshoven.
- Bookshop: Hebrew Books, Holy Day Books* by Ben Shahn, American contemporary. Tempera. Gift of John S. Newberry, Jr.
- Hadji Firuzi (Street Entertainers)* by John A. Wedda, American contemporary. Watercolor. Elizabeth P. Kirby Fund.
- The Card Players* by Richard Caton Woodville, American (1820-1855). Gift of D. M. Ferry, Jr.
- Portrait of an Elderly Woman*, American, ca. 1720. Gibbs-Williams Fund.
- Old Woman Reading the Detroit Morning Post*, American (probably Detroit), ca. 1837-40. Merrill Fund.
- Weed Glides* by Matta (Roberto Matta Echaurren), Chilean contemporary. Gift of W. Hawkins Ferry.
- Study for a Nude* by Francis Bacon, English contemporary. Gift of Dr. William R. Valentiner.
- The Nightmare* by Henry Fuseli, English (1741-1825). Gift of Mr. and Mrs. Bert L. Smokler and Mr. and Mrs. Lawrence A. Fleischman.

The Cottagers (also called *The Gleaners*, or *The Macklin Family*) by Sir Joshua Reynolds, English (1723-1792). Gift of Mrs. K. T. Keller.

Three Sisters by Louis André Gabriel Bouchet, French (1759-1842). Gift of Leo M. Butzel in memory of his wife, Caroline Heavenrich Butzel.

Still Life with Fish by Bernard Buffet, French contemporary. Gift of John Poses, New York.

Self Portrait by Max Beckmann, German (1884-1950). Gift of Robert H. Tannahill.

Industrial Landscape by Renzo Vespignani, Italian contemporary. Gift of John S. Newberry, Jr.

SCULPTURE

Auto-da-Fé II brazed steel, by Lindsey Decker, American contemporary. Winner of the Museum Purchase Prize and the Dr. and Mrs. Meyer O. Cantor Prize.

Spheroid III, copper, by Herbert Ferber, American contemporary. Gift of the Friends of Modern Art.

Quartet, walnut, by G. Alden Smith, American contemporary. Winner of the Mrs. Owen R. Skelton Prize.

Pair of Angels with Trumpets, wood, Canadian, ca. 1800. Elizabeth and Allan Shelden Fund.

St. Peter, wood, Canadian, ca. 1800. Elizabeth and Allan Shelden Fund.

Christ (the Sacred Heart), wood, Canadian, ca. 1800. Elizabeth and Allan Shelden Fund.

The Good Shepherd, wood, Canadian, late 18th century. Elizabeth and Allan Shelden Fund.

Ink Palette, slate, Chinese, Ch'ing. Gift of K. T. Keller.

Human Head in Low Relief, limestone, Egyptian (1380-1363 B.C.). Gift of Mrs. Trent McMath.

Crouching Nude, bronze, by Henri Matisse, French (1869-1954). Gift of the Friends of Modern Art.

Capital, marble, Hispano-Moresque (756-1031 A.D.). Gift of R. Stora, New York.

Head, clay, Mexican, 6th-7th century. Gift of Mrs. Lillian Henkel Haass.

Crucifix, wood, Mexican, 19th century. Bequest of Miss Agnes Savage.

DRAWINGS

Figure of a Woman by Thomas W. Dewing, American (1851-1938). Pastel. Gift of Mrs. George Lowrie.

Sketch for Confetti by Helen Hulbert, American contemporary. Gift of Miss Marion V. Loud.

Woman Standing by Eastman Johnson, American (1824-1906). Gift of Mr. and Mrs. Lawrence A. Fleischman.

20 Drawings by David Claypoole Johnston, American (1797-1865). Gift of Mr. and Mrs. Lawrence A. Fleischman.

Group of Drawings, American, late 19th century, 1 by Harr Beard; 16 by F. O. C. Darley; 1 by W. Edwards; 1 by R. Bruce Horsfall; 6 by Edward W. Kemble; 2 by Maurice Thompson. Gift of Charles E. Feinberg.

Sketch Book, American, 1859. Gibbs-Williams Fund.

La Couseuse by Richard Parkes Bonington, English (1801-1828). Wash drawing. Gift of John S. Newberry, Jr.

Nude Study by Giovanni Battista Piazzetta, Italian (1682-1754). Charcoal. Gift of Henry Tracy Kneeland, Bloomfield, Conn., in memory of his sister, Helen Kneeland Kaufman.

Punchinello Carried in Triumph in a Procession by Giovanni Domenico Tiepolo, Italian (1727-1804). Pen and wash over black chalk. Gift of the Founders Society, General Membership Fund.

GRAPHIC ARTS

- After the Hunt*, lithograph by William Michael Harnett, American (1848-1892). Hal H. Smith Fund.
- Pity*, aquatint by Sam Karres, American contemporary. Winner of the Hal H. Smith Memorial Prize.
- 10 Etchings by Georges Rouault, French contemporary. Gift of George Tolbert.
- Two Men with Horse*, woodcut by Morikuni, Japanese (1670-1748). Gift of Mr. and Mrs. Lawrence A. Fleischman.
- Jerusalem*, drypoint by James McBey, Scotch contemporary. Gift of K. T. Keller.
- 4 Etchings and 1 Lithograph by Pablo Picasso, Spanish contemporary. Gift of George Tolbert.
- 12 Photographs: by Brassai, French contemporary, (3); by Robert Doisneau, French contemporary, (3); by Izis, French contemporary, (3); by Sabine Weiss, Swiss contemporary, (3). Charles L. Freer, Elliott T. Slocum, and Hal H. Smith Funds.

CERAMICS

- Bowl and Vase, stoneware, by Clyde E. Burt, American contemporary. Winner of the Sidney F. Heavenrich Purchase Prize from the Michigan Artist-Craftsmen Exhibition.
- Bowl, Jar, and Vase, stoneware, by Murray A. Douglas, American contemporary. Winner of the Founders Society Purchase Prize from the Michigan Artist-Craftsmen Exhibition.
- Plate, brown and white glaze, porcelain, by Maija Grotell, American (Michigan) contemporary. Winner of the Mr. and Mrs. Lawrence A. Fleischman Purchase Prize.
- Low-footed Bowl, copper matte glaze over red earthenware, by Gertrud and Otto Natzler, American contemporary. Gift of John S. Newberry, Jr.
- Vase, Famille noire, Chinese, 18th century. Anonymous gift.
- 35 Ceramic Pieces: Belgian, Danish, Dutch, Flemish, French, German, Italian and Russian, 18th and 19th century. Gift of Mr. and Mrs. Marc Patten.
- Group of 130 pieces of Chinese Export Porcelain, late 18th and early 19th century, from the Helena Woolworth McCann Collection. Winfield Foundation.
- 2 sets Mantel Garnitures (3 pieces each), Delft pottery, Dutch, late 17th century. Gibbs-Williams Fund.
- Pair of Plates, Dutch (Delft), ca. 1700. Gift of the Founders Society, General Membership Fund.
- Cup, gold lustre, English, ca. 1815. Gift of Mrs. Louise Belanger.
- Charger, tin enamel pottery, English (Bristol), mid 18th century. Gibbs-Williams Fund.
- Charger, English (Lambeth), early 18th century. Gibbs-Williams Fund.
- Plate, hard white glaze over reddish clay, English (Lambeth), 1691. Joseph Boyer Memorial Fund.
- Rose Bowl, French (Moustiers), 1st quarter 18th century. Gift of Robert H. Tannahill.
- The Music Lesson*, biscuit, French (Vincennes-Sevres), after 1753. Modelled by Fernex after Boucher. Joseph Boyer Memorial Fund.
- Cup and Lamp, pottery, Greek (Hellenistic), 3rd century B.C. Gift of Mrs. Allan Shelden III.
- 2 Effigy Funerary Urns, Mexican (Zapotec); 1 Stamp, Mexican (Aztec); 1 Tripod Bowl, Costa Rican (Chorotegan); 6 examples of Early Pueblo pottery: 4 Bowls; 1 Water Bottle; 1 Cooking Jar, North American Indian (Mesa Verde, Jemez, Hopi). Gift of Mrs. Lillian Henkel Haass.
- 2 Effigy Pots, Peruvian, Chimú. Gift of Mrs. Lillian Henkel Haass.
- Effigy Pot, polychrome, Peruvian, late Nazca. Gift of Mrs. Lillian Henkel Haass.
- Whistling Jar and Water Pot, blackware, Peruvian, late Chimú. Gift of Mrs. Lillian Henkel Haass.
- A Prison*, Peruvian, early Chimú. Gift of Mrs. Lillian Henkel Haass.



View of the 46th Annual Exhibition for Michigan Artists

Punch Bowl, with arms of the United States and Masonic emblems, Chinese, 18th century.
Gift of Robert H. Tannahill.

DECORATIVE ARTS

Collection of 12 items: rouge boxes, snuff boxes, card case, carnelian seal: tortoise shell, ivory, papier maché and paste: English, Flemish, French, and Irish, 18th and 19th century. Gift of Mr. and Mrs. Marc Patten.

FURNITURE

Mantel Mirror, American, ca. 1700. Gibbs-Williams Fund.

Table or Candlestand, American, ca. 1750-80. Gibbs-Williams Fund.

Hall Lantern, American, 18th century. Gibbs-Williams Fund.

Armoire (cupboard), Canadian, ca. 1770. Elizabeth and Allan Shelden Fund.

Armchair, Canadian, ca. 1780. Elizabeth and Allan Shelden Fund.

Military Desk, Canadian, ca. 1780. Elizabeth and Allan Shelden Fund.

Banc Lit (bench bed), Canadian, ca. 1810. Elizabeth and Allan Shelden Fund.

Pair Processional Lanterns, Canadian, ca. 1815. Elizabeth and Allan Shelden Fund.

Set of Four Horn Lanterns, Chinese, Ch'ing. Gift of K. T. Keller.

Tortoise Shell Chest, Dutch, ca. 1700. Gift of the Founders Society, General Membership Fund.

Wing Chair, English, ca. 1730. Gift of Howard Young, New York.

4 Chairs, English, ca. 1760. Anonymous gift.

Table, English, 2nd half 18th century. Anonymous gift.

Chest, Italian, late 16th century. Gift of Mr. and Mrs. A. D. Wilkinson.

Cabinet, walnut, French, 16th century. Gift of friends of K. T. Keller in honor of his 70th birthday.

Cabinet, ebony, probably French, ca. 1650. Gift of friends of K. T. Keller in honor of his 70th birthday.

SILVER

Sugar Bowl with Cover by Myer Myers, American (New York), (1723-1795). Gift of Members of the Jewish Community of Detroit in commemoration of the American Jewish Tercentenary 1654-1954.

Tray by Joseph Richardson, American, ca. 1750-60. Gibbs-Williams Fund.

Pendant Cross, American or Canadian ca. 1800. Gift of Walter H. Davis, David S. Davis, and Norma Gertrude Davis.

- Tea Caddy, American, mid 18th century. Gibbs-Williams Fund.
- 6 Teaspoons, Maker: A. H. Cook, American (Hudson, N. Y.), ca. 1838. Gift of Marguerite C. Link Sullo, Detroit, in memory of the Link family of New York and Michigan.
- 3 Teaspoons, Maker: George Waring, American (Hudson, N. Y.), ca. 1848. Gift of Marguerite C. Link Sullo, Detroit, in memory of the Link family of New York and Michigan.
- 4 Apostle Spoons, English, 17th century. Gift of Mrs. Henry P. Williams.
- Lighthouse Caster, Maker: M. G., English (London), 1674. Gift of Robert H. Tannahill.
- Tureen by Thomas Germain, French (1673-1748). Elizabeth Park Firestone Fund.
- Pair of Candlesticks, French, mid 18th century. Gibbs-Williams Fund.
- Pipe Warmer, Flemish (Oudenarde?), 18th century. Gift of Mr. and Mrs. Marc Patten.
- Scepter, Flemish (probably), early 18th century. Gift of Mr. and Mrs. Marc Patten.
- Pommel for Walking Stick, French, 18th century. Gift of Mr. and Mrs. Marc Patten.
- Female Figure (walking), Peruvian, pre-Inca. Gift of Mrs. Lillian Henkel Haass.
- Figurine (a hunchback), Peruvian, pre-Inca. Gift of Mrs. Lillian Henkel Haass.
- Ceremonial Vase, Peruvian (South Coast). Gift of Mrs. Lillian Henkel Haass.
- Bowl, Peruvian, Late Chimú. Gift of Mrs. Lillian Henkel Haass.
- Bowl by William Kerr, Scotch (Edinburgh), 1765. Gift of Mr. and Mrs. Edward E. Rothman.

GLASS

- Pitcher, clear flint glass, American, 1st half 19th century. Gift of Robert H. Tannahill.
- Flask, American (probably Ohio), ca. 1825. Gift of Robert H. Tannahill.
- Pair of Sweetmeat Jars, American (Lockport, N. Y.), ca. 1850. Gift of Robert H. Tannahill.
- 4 Stained Glass Panels: French 13th century (1); German, 15th century (3). Gift of John L. Booth.

BRONZES

- Bird-headed Demon in human form flanked by smaller figures (found at Huarney, Northern Peru); Male Figure (found at Cuzco); Seated Female Figure (found at Coronzo); Standing Human Figure; Peruvian, pre-Inca. Gift of Mrs. Lillian Henkel Haass.

METAL

- 2 pair Andirons, brass, American 18th century. Gibbs-Williams Fund.
- Argand Lamp, American, early 19th century. Gift of Arthur Sussel, Philadelphia.
- Chandelier, Dutch, 17th century. Gift of the Founders Society, General Membership Fund.
- Pair of Candlesticks, brass, Flemish, 15th century. Gift of John L. Booth.
- Tomahawk Head and Head of a Felling Axe, iron, English or French, 18th century. Gift of Mrs. Orville H. Ehnes.
- Bowl, gold and silver, Peruvian, late Chimú. Gift of Mrs. Lillian Henkel Haass.
- Head of Monkey, gold, Peruvian, pre-Inca. Gift of Mrs. Lillian Henkel Haass.
- Mask, gold, Peruvian, Tiahuanaco II. Gift of Mrs. Lillian Henkel Haass.
- Bracelet, gold, Irish, Prehistoric, Bronze Age (ca. 2000-200 B.C.). William H. Murphy Fund.
- Pair of Candlesticks, brass, Flemish (?), 18th century. Gift of Robert H. Tannahill.

MISCELLANEOUS

- 7 Baskets, North American Indian (Alaska, Arizona, and California). Gift of Mrs. Lillian Henkel Haass.
- Spear Head or Knife Blade, chipped stone, North American Indian (Tuscola County, Michigan). Gift of William Julius Kube.

- 3 Sunbursts, wood, painted and gilded, Canadian (Plessisville), early 19th century. Elizabeth and Allan Shelden Fund.
- Pair Columns and Capitals, wood, carved and painted, Canadian (Plessisville), ca. 1820. Elizabeth and Allan Shelden Fund.
- Putto, carved amber, Flemish, 18th century. Gift of Mr. and Mrs. Marc Patten.
- 2 Masks, Mexican, Toltec, style of Teotihuacan; 1 Human Figure, Mexican (Guerrero). Gift of Mrs. Lillian Henkel Haass.
- Weaver's Dagger, carved wood, Peruvian, pre-Inca. Gift of Mrs. Lillian Henkel Haass.
- Squatting Figure, wood, Peruvian, pre-Inca. Gift of Mrs. Lillian Henkel Haass.

THEATER ARTS

- 11 pieces Toy Shadow Puppets and Props by Pauline Benton, American contemporary. Gift of Mr. and Mrs. Cedric Head.
- 16 Watercolors and Silhouettes for puppet play *Trappers' Return* by Charles Culver, American contemporary. Detroit News Fund.
- 2 Marionettes, 1 Rod Puppet, and 1 Hand Puppet by Gary Jennings, American contemporary. Gift of the artist.
- King Neptune* carved wood marionette, by Edward Johnson, American contemporary. Gift of the artist.
- 4 Hand Puppets carved and plastic wood by Frank Paris, American contemporary. Gift of the artist.
- 7 Marionettes and 2 Props by Martin and Olga Stevens, American contemporary. Gift of the artists.
- 2 Hand Puppets *Elves* and Prop by Jean Starr Wiksell, American contemporary. Gift of Mrs. Wesley Wiksell, Baton Rouge, La., and the Puppeteers of America.
- 9 Drawings for Theater Costumes and Settings by Edgar Yaeger, American contemporary. Gift of the artist.
- 1 Toy Hand Puppet, American contemporary; 1 Toy Hand Puppet, Cuban contemporary. Gift of Frank Paris, New York.
- Pair of Doll's Shoes, Central European or Turkish, 19th century. Gift of Mrs. Henry Patten.
- Group of 17 toy theater items, English, 2nd half 19th century. Gift of Eric Bramal, Landadno, North Wales.
- Les . . . Personnages de la Comedie . . .*, lithograph by Honoré Daumier, French (1808-1879). Gift of Herb Scheffel, New York.
- Design for Stage Set *A Prison Interior* by Otto Wagner, German (1803-1861). Gift of Francis Waring Robinson.
- Toy Puppet Theater, cardboard and lead (18 pieces), German 20th century. Gift of Mr. and Mrs. Cedric Head.
- 3 Backdrops for a puppet stage, Italian, 19th century. Gift of Francis Waring Robinson.
- Batik Hanging, for a puppet theater, Javanese, 20th century. Gift of the Central Board of Indonesian Muslim Student Union, Ann Arbor.
- 5 Shadow Puppets, male characters, Siamese, 20th century. Gift of Mr. and Mrs. Cedric Head.
- 4 Marionettes, carved wood, Italian, 18th century. Gift of Donald Oenslager.
- Proscenium Frame for puppet stage, carved wood, Italian (?), 1st half 18th century. Gift of Mr. and Mrs. Cedric Head.

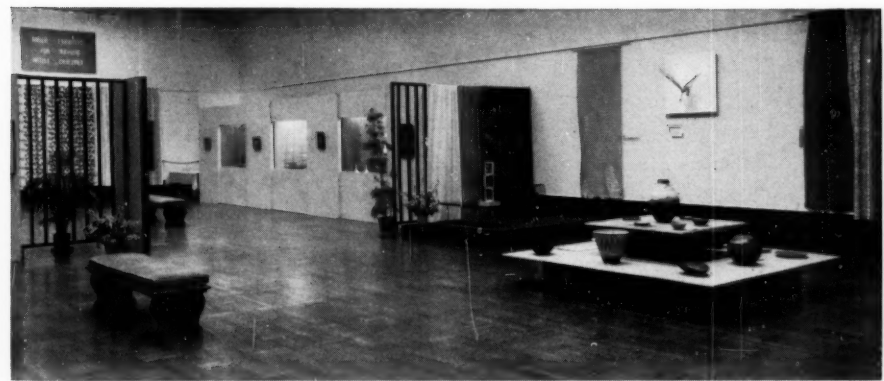
TEXTILES AND COSTUMES

- Collection of 13 items, including purse, porte-fleurs, waistcoats, collar, handkerchief, parasols, woman's skirt, little boy's outfit, buckles and spectacle case: Belgian, French and Turkish, 18th and 19th century. Gift of Mr. and Mrs. Marc Patten.

Waistcoat, English mid 18th century. Gift of Robert H. Tannahill.
A Falcon's Hood, Mughal, India, 17th century. Gift of Mrs. Henry Patten.
Doublet, green and gold brocatelle, Italian, 17th century. Emma S. Fechimer Fund.

TEXTILES

- 2 Embroidered Pictures: Landscapes with Figures, American, 18th century. Gibbs-Williams Fund.
- Table Cover, woven by George H. Cross, American contemporary. Gift of weaver.
- Tablecloth, linen, by Lillian Holm, American (Michigan) contemporary. Winner of the Arthur Fleischman Carpet Company Purchase Prize, from the Michigan Artist-Craftsmen Exhibition.
- Collection of 18 pieces of Lace and Embroidery, Belgian and French, 18th and 19th century. Gift of Mrs. Edsel B. Ford.
- Collection of 22 items including Laces, Embroideries, Woven Textiles and Ivory Needle-case: Belgian, Flemish, French, German, and Turkish, 18th and 19th century. Gift of Mr. and Mrs. Marc Patten.
- Soumak Rug, Caucasian, mid 19th century. Gift of Mrs. O. B. Nordstrum in memory of her parents, Mr. and Mrs. Joseph Wynan.
- Fichu, English, 19th century. Gift of Miss Louise Rau.
- Pride, Courage, Charity, and Wrath*, tapestries, Flemish (Brussels), early 16th century. Gift of the Hearst Foundation.
- Venus and Adonis*, tapestry, Flemish (Brussels), late 17th century. Gift of Mr. and Mrs. Henry E. Bodman.
- 2 *Devants de Corsage*, French, 19th century. Gift of Mrs. Henry Patten.
- Triangular Shawl, Fichu, and Jacket, Chantilly lace, French, 19th century. Gift of Miss Jane R. Humphrey.
- Lampas*, satin brocade, French, late 18th century. Joseph Boyer Memorial Fund.
- 3 Rugs, Asia Minor and Persian, 17th, 18th and 19th century. Gibbs-Williams Fund.
- Feather Necklace, 2 Embroidered Motifs, and 2 Tapestry Fragments, Peruvian, pre-Inca (early Nazca and late Chimu). Gift of Mrs. Lillian Henkel Haass.
- Prayermat, Turkish, 19th century. Gift of Mrs. Robert Lord in memory of her mother, Mrs. Truman Newberry.



View of the 10th Annual Exhibition of Michigan Artist-Craftsmen

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